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At the Theatres.



At the Third Avenue Theatre, Monday night, the ever-welcome Salsbury's Troubadours appeared for the first time in this city in a new farcical comedy, by Edward E. Kidder, called *Three of a Kind*. There was a large audience present, who laughed at the fun with which the piece abounds, encored the songs and applauded the actors. And they showed their good sense and accurate judgment, for it is not often that they are regaled with a dramatic entertainment so fresh and jolly as this proved to be. *Three of a Kind*, when performed recently in some wild Western cities, aroused a very remarkable division of opinion among the local critics, who seldom are called upon to pronounce a verdict upon new pieces, their simple duties usually consisting in feebly echoing the dicta that emanate from New York, the head-centre of theatricals. In the case of Mr. Kidder's comedy they were pretty evenly split up. One lot thought it was an extremely clever and mirthful vehicle for the gay Troubadours, while the other set were as positive that it had no "literary merit," and, consequently, deserved failure. In a small measure, both factions were not far wide of the mark, but neither one hit the bull's-eye. *Three of a Kind* is something better than a "vehicle," and, although it makes no pretense to literary skill, the absence of it by no means implies that the work cannot command success.

It has more backbone than either the *Brook or Greenroom Fun*. There is a simple plot—not too deep, but just deep enough, to hold together the funny incidents and amusing situations with which the comedy overflows. The dialogue is smart and pithy, and contains many of colloquialisms that tickle the stalls as well as the gallery. Many of the lines are genuinely witty. Indeed, they are so good that one cannot help deploring the atrocious puns with which the three acts are peppered and which add not one jot of real humor to the piece. Otherwise, *Three of a Kind* is legitimately written. It is clever enough to stand firmly on its own pins without the interpolation of stale quips that long ago were given over to the nigger minstrels as their especial property, to have and to hold forever. The characters are skillfully drawn, and they afford a variety of contrasts. Altogether, Mr. Kidder may be complimented on having made the best comedy, on the most legitimate basis that has yet been provided for a troupe of specialty comedians. It takes its name from three salesmen, respectively named Jack Potts, Bob Flush and Phil Straight. They go down for their fortnight's vacation to a secluded farm-house, where they meet Dolly Dashwood, a romping girl from the city, who has sought the quiet of the country as a freak. Bob immediately proceeds to make love to her in counter-jumper fashion, and the young lady gives him all the encouragement he could desire. Jack flirts with a sort of Cinderella, named Dainty, who is the drudge of the farmer under whose roof they are, for the nonce, abiding. A sour old maid, Priscilla Prim, who has been vainly striving to enchain herself in matrimony during the greater part of a somewhat extended existence, sets her cap for the city chaps, one after another, in succession, only to be met with rebuff on all sides. In revenge, she tells the farmer of an erotic episode she had witnessed between Dainty and Jack, and the latter, who frequently cudgels the girl as a posttime, seeks for her with a club. By mistake he tackles Miss Dashwood, who shrieks for help, and the three salesmen come to the rescue. The curtain falls then on an act which contains many ludicrous incidents besides those that we have faintly outlined. The second act is devoted chiefly to flirtations between Jack and Dainty, Bob and Dolly, and the spinster Priscilla hovering over all like an evil genius. The yokelets are to have a picnic in the neighborhood, and the rehearsal of several songs by Dolly and Jack enable the Troubadours to display their well-known vocal accomplishments. Mr. Delaine, the employer of the young men, is in love with the heiress, Miss Dashwood. Coming down to her country retreat, just as a game of blindman's bluff is in progress among the other dramatic persons, he is taken for a farmer and kidnapped by the blindfolded Jack, who owes that worthy a grudge, and on the strength of this Delaine is changed the three young fellows from his employment, and the drop descends on an amusing pic-

ture showing their confusion and despair. The third act discovers the trio of heroes encountered in an attic bearing the high-sounding name of the Franklin Flats. They are down at hand-pan and are engaged for the most part in exerting their wits to evade the inimical landlord and provide food for their emaciated frames. All sorts of devices and stratagems are resorted to, one of which is the selling of old beer bottles for crackers and eggs, and cooking the latter in the only household utensil at hand—a dust-pan. In this extremity Dolly comes to the rescue. Bob's rich uncle does the handsome thing by placing a large sum of money into the hands of his nephew, who at once makes everybody happy by promising to take his two friends into partnership. The two love affairs that have run through the piece are concluded in the customary way.

Woven into this story are a great number of amusing bits of business, which we have not the space to describe in detail. Suffice it to say that the spectators were kept laughing all through the evening, and they dispersed thoroughly gratified with the entertainment afforded.

Of the manner in which *Three of a Kind* was represented there is nothing but praise to be given. Every member of the bright band of fun-makers acquitted him or her self with credit. Mr. Salsbury as Jack was in his element; the best lines and business of the piece fall to his share, and in the hands of a less enjoyable comedian the part would become tiresome and monotonous, since he is on the stage nearly all the evening. A scene which Salsbury has with Nellie McHenry on a "see-saw" he made very funny. The resuscitation of the old tune and refrain, "Johnnie, fill up the bowl," with new words, was a happy idea. It received encore after encore. The song about "The Prodigal Son," while mirth-provoking, is nevertheless offensive to a large class of the public, who naturally consider anything irreverent which ridicules matters pertaining to their religion. His recitation of the parodied soliloquy on poker, "To draw, or not to draw," was very neatly done. John Webster we liked better than we ever did before, as Flush. The part suits him, or he suits the part—much the same thing now-a-days—and the result is a pleasant and intelligent performance. W. S. Daboll really did the cleverest thing of the evening—a conversation with an imaginary young lady whom Straight has conjured up as a companion when he finds that his friends have monopolized all the available girls at the farmhouse. Mr. Daboll is a handsome, graceful man, who, in the realms of light comedy, at least, is a very agreeable actor. Not the least fun of the evening was caused by Thomas E. Jackson, a meritorious eccentric character comedian, who played the spinster Priscilla. He made up capital for the part and rendered it as ridiculous as might be. The gentleman who doubled the farmer and Mr. Delaine showed considerable capability.

Nellie McHenry is one of our best soubrettes, but Monday night anxiety, nervousness or something, impaired her efforts. Her vivacity seemed forced and her singing was very far from being tuneful. We would suggest, by the way, that Miss McHenry discard the "Gainsborough hat" and tucking song which she has worn threadbare. We do not mean that she should choose such substitutes as the German piece she gave ineffectively in the last act, but select some of the many songs now current that are within the range of her abilities and that will have the spice of novelty. The ditties she gave the other evening have done service four or five years. It is time they were put away in their little coffins. So far as earnestness and commendable desire to please go, Miss McHenry brought both to bear on her performance of Dolly.

Josie Langley (Mrs. Jackson) acted Dainty with much innocence and true feeling. The character is a little out of place among the others, who are all making fun, so that the sweetness of Miss Langley's personation is deserving of the greatest praise. She played it Monday evening for the first time and with but one rehearsal; but so far as the spectator was concerned it appeared to be a finished piece of work.

The comedy was nicely set. With the exception of an awkward hitch in lowering the curtain on the second act, it moved along very smoothly. If we are not greatly mistaken, the Troubadours will find *Three of a Kind* a profitable piece of recklessness. They intend, we understand, to drop the other features of their repertoire for the present. Their engagement at the Third Avenue lasts this week only. Next Monday Harry Lacy will introduce the Planter's Wife to the patrons of this house.

The Star was only moderately filled Monday night when Mr. Booth appeared as Macbeth. His acting in this part, like Lear and Othello, is not popular with play-goers generally.

And yet his performance of the fateful Thane presents many points for admiration. True it lacks that robustness and great physique which tradition has associated with the successful personation of the role, but in other respects it is smooth and thoughtful. Such as education goes it is vastly superior to the Macbeths we have latterly seen. Mr. Booth delivers the lines with rare finish, and the beauties of the text—by no means the least prominent feature of this thrilling tragedy—are developed by a exquisite reading. In the court-yard banquet and combat scenes the

tragedian was at his best. Much applause was bestowed upon him during the evening, and he was called before the curtain after each act.

Ellen Plympton was the Marcella. He played it as well as any man could against whom nature has conspired to prevent his ever becoming a thoroughly acceptable Shakespearean actor. Mr. Anderson was a good Duncan. Frederick Beck was a laughable Banquo. Owen Fawcett made a capital Hecate, and was ably seconded by Louisa Edridge, who played one of the other witches.

That Ida Vernon, who is a capable player in her place, did not succeed in doing justice to Lady Macbeth is not strange. The tenacity and tragic passion of the role are away beyond her grasp. She was respectable in the part—and that was all. Norah Barrett did the attendant Gentlewoman nicely. The play was poorly mounted.

Macbeth was repeated Tuesday. It will also be given on Saturday afternoon. Hamlet will be the bill on the other Booth nights. Saturday evening Mr. Sheridan will appear as Ingomar, supported by Louise Davenport as Parthenia.

John T. Raymond, in the comedy called *In Paradise*, drew a good house to the Fourteenth Street Theatre, Monday night. The piece was criticised in these columns at considerable length last season. It is particularly enjoyable, because it enables Mr. Raymond to play a character in which he is on the stage most of the time, creating hearty laughter by his quaint, original, humorous manner. The audience were in sympathy with him from beginning to end, and he acted in his happiest style. Lizzie Creech and George Devere were the most efficient members of the support.

The comedy was nicely mounted. It will remain on the bills of this house until further notice, Mr. Colville announcing that the success with which the attraction is meeting rendering that pleasantly indefinite arrangement quite a matter of course.

The Tourists came to the Grand Opera House Monday, for a week, with their P. P. C. entertainment. The sketch is much the same as it used to be, except that new specialties have been introduced. The women are more pleasing than the men. Next week Lawrence Barrett will do *Lanciotto in Francesca da Rimini*. The same scenic completeness that was present in the late Star Theatre production is promised.

The popularity of the *Two Orphans* was shown on the Bowery Monday night, when Kate Claxton appeared at the People's before a large audience. The company is the same as that which we noticed a short time ago at another house. Their performance apparently gratified the spectators. Miss Claxton, Mr. Stevenson and Mr. Robinson met with frequent marks of approval: The company will doubtless engage a generous share of attention throughout the week. On Monday night in the Ranks will be acted here. Since the burning of the Windsor the People's has enjoyed a noticeable increase of patronage. This is but natural, inasmuch as it now enjoys a monopoly in the down-town East-side district. The line of attractions Manager Miner is presenting is excellent.

At Tony Pastor's the vaudeville department contains many enjoyable features. Duncan, the ventriloquist, Fannie Beane and Charles Gilday, Kelly and O'Brien, Harry Parker's canine paradox, the St. Felix Sisters and a shadow pantomime form the more pleasing features of a bill which equals any that Mr. Pastor has given this season.

The Glass of Fashion is in its last week at the Fifth Avenue. Monday Mrs. Langtry effects her reappearance at this house. She will be seen in Messrs. Stevenson and Scott's play called *Peril*, which was favorably received in London. Charles Coghlan has been specially secured to support the Lily. There will be no advance in prices during her engagement; as, in fact, we do not see why there ever should have been.

The elaborate scenery and intricate mechanical effects of *The Pavements of Paris*, combined with the sensational character of the plot and the capital cast of actors engaged in untangling it, are attractions that combine to draw large houses to Niblo's. The piece has been smoothed and curtailed so that it now runs its course without disagreeable hitches and waits. We are much mistaken if the melodrama does not prove a bonanza to Mr. Colville.

Last night Mr. Boucicault's *Old Heads and Young Hearts* was revived at Wallack's, with a cast in no particular differing from that last seen, except that John Howson replaces William Elton. The performance concluded too late to admit of extended mention in this Mirror, the early hour at which the forms are closed and sent to press in order that our large edition may be promptly distributed precluding, as a rule, the possibility of criticising Wednesday night productions. *Le Roi An American Wife*, which was withdrawn in favor of Boucicault's old piece, some interesting particulars will be found elsewhere. Judge Barrett's admirable play was sacrificed by being brought forward at the duldest season of the

year, when bad business is almost certain for any new production. It is a pity that some less excellent material was not chosen by Manager Wallack for the mid-Winter sacrifice. The next piece will either be *Lady Clare of Deception*. Both are in hand.

While the air is thick with rumors, statements and contradictions as to what the Madison Square folks are going to do, no public announcement of the piece that is to follow *The Rajah* has been made by the persons in authority. That delightful comedy continues to attract paying audiences, who find endless amusement in its pure sentiment and healthy humor. When the management are ready to take it off, there is every probability that the play called *An Alpine Rose*, by Høyesen, will be put on. A number of accepted works repose trustfully on Manager Frohman's shelf.

The uninterrupted current of success on which Cordelia's Aspirations progresses at the Comique is pleasant to chronicle, although there is a certain monotony even in noting the continuity of the prosperity. The assemblages at all the performances are numerous, Harrigan Hart getting a larger share of patronage during the holidays than most of the managers in town.

Passion's Slave is doing very well at the New Park. Mr. Stevens' clientele, in the words of Mr. Micawber, having determined to "never desert him—never!" On Saturday night the piece will be played for the last time, previous to going on the road. Annie Pixley will be the next attraction beginning Monday.

Storm-Beaten, while by no means crowding the Union Square, is holding out very well. It will, do doubt, keep the receipts up to a satisfactory figure until the next production is ready. What that will be is one of those things that "no fellow can find out." It is known that Dolaro's piece is under contract to succeed Buchanan's drama, but Snook and Collier are singularly reticent as to their programme, neither saying whether the terms of that contract will be fulfilled nor denying the report that Bartley Campbell's comedy will come next. However, it is only a question of a few weeks when some room will have to be made. Then—well, *your vermouth*.

The Musical Mirror.

Grau's Opera company began a season at the old San Francisco Minstrel Hall on Monday with *La Fille de Madame Angot*. Aimée, Angele, Mezières and Duplan repeated their former successes in this sparkling opera. The small size of the house fitted the voices of the prima donna and her merry band of bouffers. The Mascotte and other pieces will be given during the week.

Grau's company furnished the vocal department of the Casino concert Sunday night. Angele, Aimée, Fouquet and Nigri appeared. The house was full, and the artists were warmly applauded and frequently encored. Aimée's selection from Mlle. Nitouche (the opera Lotta has bought for this country) was well received. Angele sang a couple of chansonettes that pleased the people more than anything else on the bill. Rudolph Aronson's band discoursed popular selections very agreeably.

The Beggar Student seems to grow in favor as its nights do multiply. The Casino audiences are numerous and very appreciative. Mr. Leslie carries off the honors with his comic General Ollendorf, while Cottrelly, Carleton and the rest give excellent assistance. The Merry War is in preparation. Mr. Carleton will sing his old part, while Mr. Leslie will be seen for the first time as the Dutch tulip-gardener.

Orpheus and Eurydice runs on smoothly at the Bijou to a succession of good houses. The production, so far as dresses, scenery and pretty girls go, is a big success. Digby Bell is funny as Jupiter, and Ida Mülle, Laura Joyce and the rest of the fair principals are pleasant to gaze upon. Edward P. Temple took Max Freeman's place as Pluto on Tuesday, and made a very good impression.

The Freeman-Rosenfeld Fracas.

There have been so many different reports concerning the fistic encounter between the adapter of *Orpheus and Eurydice* and the official librettist to the Rice Comic Opera company, that a Mirror reporter sought the parties interested in the affair to get their accounts of what really took place. Max Freeman, however, declined to speak about the matter, while Sydney Rosenfeld, hitherto a nightly attendant in the lobbies of the Bijou, for the past few days has absented himself, and devoted his entire time to literary labors in the serene privacy of his up-town flat. Mr. Rice informed the reporter, when questioned on the subject, that he desired the matter dropped; but, there had been for some time a difference between Freeman and Rosenfeld, and he considered this natural, as the men were of very opposite dispositions. The company sympathize with Rosenfeld. His offense was too much frankness in stating his opinion of Freeman's literary ability.

The result has been the withdrawal of Mr.

Freeman from the cast, and Edward Temple, the New York's matinee filled the part of Pluto, which he will play until further notice. Mr. Rice states that Mr. Freeman has not returned temporarily, but the belief is that he will come to be connected with the Bijou company from this forth. Meanwhile, Mr. Rosenfeld, in punishment, is denied entrance behind the scenes.

A New Burlesque Troupe.

Miss Emma Steiner, who has been with L. Rice for two seasons as stage dresser, has formed a burlesque comedy company, which she will take on the road, opening at Jersey City on January 12. She seems very sanguine of success.

"Mr. S. Rosenfeld," said she to a Mirror man yesterday afternoon, "has written for me a farcical comedy called *Pranks*, in which will introduce many novel specialties. It will not be anything like *Pop, Fun on the Island*, or any of those pieces, but entirely original. I take about seventeen people, and all but two of them possess solo voices. We will do the sextette finale from *Lucia* and the chamber scene from *Romeo and Juliet* in a musical form. The songs and dances will be of a refined nature. I have engaged Fanny Rice and May Mülle, the sister of Ida, of the Bijou company. She is a graduate of the same musical academy that Clara Louise Kellogg attended. R. M. Dungan, H. Frail and a number of others go with us.

"I am more of a worker than anything else, and know the entire business of all the modern operas. I arranged that of *Iolanthe*, and am the only person in the country who has the entire business of Gilbert and Sullivan's operas complete. We are all working together with a will, and I am sure we will provide good music, fine singing, and a novel entertainment with plenty of fun and esprit."

Coghlan and the Union Square.

Yesterday in an interview with a Mirror reporter, Charles Coghlan spoke of his move in joining the Union Square forces.

"Mr. Stetson engaged me to come to America," said he, "and play under his management for the season at a salary of \$100 for each performance, seven performances to constitute a week. He sent me a contract, drawn up by a local lawyer, which was revised by my solicitors in London. Now, is it possible that I would leave good engagements in England, which I can always command, and come here upon a doubtful contract? Yet, when Mr. Stetson finds he cannot use me, he seeks to shuffle out of it by what he and his advisers reckon is a loophole clause in the document. He may be a wealthy man, but it is a disreputable thing to attempt to evade fulfillment of a lawful contract which he undertook with his eyes wide open. I have begun one suit against him and will carry it through. I think that he will discover that the laws here will not allow him to break faith so easily. He knows nothing about managing a theatre, and is petulant, impatient and cross-grained. I am not naturally unreasonable, but he has not even made any offer of compromise. The extreme construction he places on the contract will tell against him and defeat his object. The kindness and courtesy of every person I have come in contact with, save him, is very encouraging."

"Then you have voluntarily cancelled that engagement by joining the Union Square company?" asked the reporter.

"Certainly not. I think Stetson will be very glad to know that I have joined this company, but it will not militate against my claim on him. What was I to do? I play a special engagement with Mrs. Langtry, beginning on the 7th, at the Fifth Avenue Theatre, for three weeks, and in the meantime will rehearse my part in Bartley Campbell's *False Step*, which is arranged to open on the 28th. I believe Mr. Rankin goes on the road after that with the present production of *Storm-Beaten*. I have been engaged for the remainder of this season by Shook and Collier. You know I am more at home here than in any other theatre in New York. I have the pleasant memories of my connection with it years ago. I was also a year at the Fifth Avenue and a year at Wallack's, but I like the Union Square the best, and have had more courtesy from its company and management than any other."

Mr. Coghlan being asked if he intended to return to England at the close of the present season, replied with a gracious smile:

"Really, I cannot say as yet, as my mind is not decided regarding my future movements. I may remain here if things are successful and brighten up. When I came, I intended to make a long visit, but this affair with Mr. Stetson rather upset things. He has a great many actors in his employ, and if he can twist all their contracts, as he wishes to twist mine, it must be a rather uncertain profession to follow under his direction."

A False Step.

"Although rather a premature announcement," said Sheridan Shook yesterday, "Storm-Beaten will probably be sent on the road shortly with McKee Rankin at the head. The new play by Campbell will be produced about the end of this month or the beginning of February. Preparations for it are now being made. There is nothing definite as to the future policy of this theatre beyond this announcement."



There is no place just now like the express office to study the home-made bundle in its native enormity. There are bundles and bundles. There's the symmetrical package that the deft hands of the tradesman sends home. But there's the dear old bundle from

"I do," answered the man.
 "What for?" asked Aunt Sally.
 "Because you are Mrs. Sally Cheney. I am

Christmas Cheer.

Along the upper portion of their merry page, though they were; below the holly leaves and berries with the spray of holly, emblematic of the Christmas season; beneath this, and extending across the bottom of the page, is a Christmas scene in the days of our forefathers—i. e., a snow-covered N

ground of the old theatre has decided to be a hotel and not be a Phoenix.

He was badly cut and bruised on the head in jumping to save Sophie, and Charles MacGooshy, the stranger, was away on Saturday night.

The Usher.



In Usher
Heed him who sent The Ladies call him, sweet.
—Love's Labor's Lost.

John Shriver describes in the Baltimore American of Sunday last, how the women of his city, after the Irving matinee, followed Henry in a procession to his hotel, and how Ellen Terry was scarcely able to get to her back at the stage-door, so great was the crowd that besieged her. They peered into the windows, and even stood on the carriage steps the better to observe her. This was vulgar, but dramatic notoriety must expect to be treated in this country like any other sort of curiosity.

The announcement of Mr. Coghlan's engagement at the Union Square caused considerable surprise. Whether the arrangement violates his contract with Stetson or not is uncertain. Bluff John, however, will doubtless be glad to get rid of his \$100-a-night leading man, who has been a regular old man of the sea to him since the beginning of the season. He failed to draw and he failed to please the few who went to see the pieces in which he was cast at the Fifth Avenue. He has been an expensive and a disappointing man to Stetson. It remains to be seen whether he will do better for his new employers.

Some years ago Coghlan figured in nearly the same way in connection with the two theatres I have mentioned. The unevenly balanced Augustin Daly had him under engagement at a salary of \$500 a week in gold. After trying him in several parts—all of which he failed to score in—Daly released Coghlan in order that the latter might accept an engagement at the Union Square, then under Shook and Palmer. This was one of the few sensible moves I have known Daly to make. At the Square, Coghlan did better, making a success in The Celebrated Case and one other piece. He did not make himself so valuable to the theatre, though, that the managers could not get along without him, for they relinquished the \$500 a week actor for Charlie Thorne, who was then drawing about \$75. How well he maintained the reputation of the house it is needless to recall.

I'm sure I hope Shook and Collier will have no cause to repent of their new bargain. If Coghlan awakes from the lethargy or indifference which he displayed early in the season, and does himself justice, he will prove a valuable acquisition at the Square. Bartley Campbell tells me that the part in his new piece, which will introduce Coghlan to a Union Square audience, is eminently well adapted to his abilities, calling for the repressed style of acting which is—or was—Coghlan's peculiar forte. Before he was engaged for the company, Campbell had him in mind as the ideal illustrator of the role.

Everybody who knew him will be genuinely sorry to learn of the death of Joseph D. Murphy, director of the Philadelphia Lyceum. He had been permanently identified with theatricals for a long time. He was a typical old-school manager—a class that is gradually peering out.

My friend and colleague, Fred Lyster, writes that he will return from London to this city next month and resume his old post on THE MIRROR. He has been busy directing Kate Santley's provincial tour (an excellent portrait of the lady, by the way, appears in the current number of the Theatre magazine) and placing an American drama at the Standard.

Since the editorial on the play-pirates in this number of THE MIRROR went into type I have received a batch of bills that bear witness to several more cases of the theft of copyrighted pieces, from the watchful Dan Frohman. One sets forth that "Tremaine's Union Square Comedy Company" must appear at Oneonta, N. Y., the week of Dec. 21, in Emerald, announced as "the rival of Hazel Kirke." Another hand-bill, from a Western town, proclaims the forthcoming advent of "The Peerless Dramatic Company," in Hazel Kirke, with a brass band street parade, and all the other characteristics of the piratical fake. C. E. Dayton and Silas Robinson are the names of the precious pair who run this affair. An other pack of frauds are "The Archer-Wilson Combination," who do Josh Whitcomb, Emerald, and The Galley Slave. The man who manipulates this show, one George A. Archer, recently wrote to a manager, in the Northwest for a date. The manager being an

honest man, sent no reply, but mailed the letter of application to the Madison Square people.

The New Year has brought any quantity of pleasant letters to THE MIRROR from its friends in and out of the profession. A gentleman writes from Pennsylvania: "I think more and more of THE MIRROR every week." A New England manager says, in the course of a letter to the office: "I am a constant reader of and subscriber to THE MIRROR, and have been for a good many seasons. My route on the Eastern circuit lies, at times, where but few of your correspondents are, consequently I do not have my dates published regularly. There are hundreds of your readers who are like me; but because we are silent, do not think that we fail to appreciate all your efforts in behalf of the dramatic profession. Since my career as a manager began I have watched with satisfaction the progress you have made, glad to find that your excellent efforts for the general good of actors and actresses have been, and are, acknowledged with hearty good-will by those benefited. Long may you live to wield the pen, which in your hands is truly mightier than the sword." Hide my blushes.

I hear that Coghlan will receive, while he remains at the Union Square, fifteen per cent. of the gross every week.

Mr. Shook, Mr. Coghlan and Mr. Rankin combine in saying that Mr. Rankin will go on the road in Storm Beaten. Nevertheless, I am told that Edmund Collier, who got conveniently dismissed from McCullough's company recently, will take Rankin's place as Christian Christianson when Buchanan's drama is started on its provincial pilgrimage. There is a discrepancy somewhere.

It has been announced to the McCaull company at the Casino that The Merry War will follow The Beggar Student. But Edward Aronson says that the rest of the season will be given over to revivals of French opera bouffes, done into English. Madame Angot will be the first on the list, and Perichole and similar sparkling pieces will follow.

A gentleman writes from Boston, re the pillow episode recounted last week in THE MIRROR: "The proprietor of the Scoville House is named Tremaine, not Slade, as you state, referring to the episode in which members of the Confusion party participated."

Ida Malle is annoyed because certain papers have stated that she is desirous of becoming a little Queen of the Dudes. I believe that Miss Malle is a modest young lady, whose actions both on and off the stage are governed solely by considerations of propriety. The insinuation is consequently base and groundless.

At THE MIRROR dinner Tuesday evening there were one or two surprises for those present. The Correspondence Editor developed a hitherto unsuspected tenor voice—"all sound and fury," as Lyster would say—but, nevertheless, unmistakably tenor. The Business Manager came out of his shell and astonished everyone by actually telling a funny story. True, it was long, and the point was not visible to the naked eye, but the fact remains that he said it was funny. In the presence of this alarming and altogether unprecedented discovery our Artist—who previously had held the belt for loquacity undisputed—was silent for the rest of the night. The only thing that detracted from the complete enjoyment of the party was the unavoidable absence of the senior member of the editorial corps, and the inability of the jolly, "Giddy Gusher" to change her sex and participate in a "stag."

Heavy Claims.

Daniel Frohman gave a MIRROR man some particulars concerning the benefit recently given at Wallack's for the Standard fire sufferers.

"The fund committee," said he, "were handed claims to the amount of \$15,000. After paying the necessary expenses we had on hand a balance of \$1,247.50, which has been distributed with the best discrimination we could exercise. The committee consists of J. W. Collier, H. Miner, Samuel Grau, J. A. McCaull, and myself."

Miss Gordon's claim alone was \$1,000. Edward Temple gave his share to the others.

Fedora on the Road.

While Fanny Davenport was playing at Amsterdam, the other night, Edwin Price, her manager, received the following dispatch: "Time at Star Theatre open for two weeks, commencing January 1. Do you want to fill the time?" DANIEL FROHMAN.

Mr. Price was obliged to decline the offer, as his dates are made for the entire season. It is not often that a star can afford to refuse time at a first-class theatre in this city at the height of the season.

Miss Davenport's business on the road has been very large. All through the New York circuit the houses have been packed, with prices of admission advanced fifty per cent. The play and star make a fine impression everywhere. After this week the one-night stands laid down on the route are ended. Beginning with Monday only large cities will be played.

In Gloversville last Monday night the ticket-

seller's statement showed the following returns: 244 seats at \$1.50, \$366; 956 seats at \$1.50, \$1,434; 124 gallery admissions at 75 cents, \$93; or a gross return of \$3,093. Miss Davenport was much pleased with Gloversville, its commodious and handsome Memorial Hall and its people.

The telegram from Mr. Frohman, printed above, seems to indicate that the management by which the Star was to be rented to a debutant, Miss Lathan, to play in The Love Chase for a fortnight, has fallen through. It will not be difficult to fill the open date, however.

Deaths in the Profession.

On Monday, Joseph Murphy, of Philadelphia, died, having survived his half-brother, John F. Donnelly, to whom he was very much attached, but three weeks. Speaking of Mr. Murphy, the veteran Ben Haker said: "I knew him for many years. He was about sixty-five at the time of his death. He had been in the managerial ranks over thirty years, and for the most part always resided in Philadelphia, although he was connected with many combinations in his day. At one period he managed the Walnut Street Theatre, and afterward went with Mrs. Drew, having accompanied her husband during his tours. He latterly had the Lyceum Theatre, on Broad street, which he sold to Colonel Haverly. Mr. Murphy was very temperate, and a strictly business man. His first wife and son died some years ago, and he married again, being very happy in both unions."

Alonso Schwartz died at Elizabeth, N. J., on New Year's Day. For five seasons he was comedian for Milton Nobles, and this season acted in the same capacity with Annie Pixley. He was very well known and universally liked, his round form and pleasant smile being familiar to the habitués of the Square and the profession. The cause of death was apoplexy.

The Two Alpine Roses.

"We are pushing on the rehearsals of our new piece," Daniel Frohman remarked to a representative of THE MIRROR Wednesday afternoon; "although any one attending the performances of The Rajah will admit that we have no occasion to hasten it. Special pains are being taken with the scenery for Professor Boyesen's play, as we feel confident of its immediate and pronounced success."

"The cast will be very strong. The Whittens, George Clarke, Walden Ramsey, W. J. Lemoyne, Mary Barringtons and Georgia Cayvan will be among the people, and we have, after considerable negotiation, effected an engagement with a talented German lady to play the character of a stately German baroness. Her name is Lida Von Stumwitz. For the past two years she has lived in the highest circle of domestic life, as her husband wished her to abandon the stage. She has been seen at the leading German theatres in such roles as Loh, Marie Stuart, Joan of Arc and Elizabeth, and has appeared in English and German before audiences of her own nationality in New York, Chicago, St. Louis and Cincinnati since she came to this country some years since. On several occasions she was supported by Joseph Whedlock, Ben Maginley, J. B. Studley and other well-known people."

"The scenery of the new piece will, as I said, be very pretty, representing, in one set, an Alpine pass. No, I have not heard before that Richard Mansfield has abandoned his company."

Judge Barrett's Play.

Tuesday night the last performance of Judge Barrett's play, An American Wife, took place at Wallack's. Although the piece made a very favorable impression on the first-night audience and received commendation from the critics, the houses it drew during its brief run were not large. Rumor gained currency last week that the members of Mr. Wallack's English company had conspired to kill the play because of its American authorship and character. The World went so far as to publish this report the other day, and to indicate that the statement that An American Wife was being slighted by the actors emanated from the author himself.

To ascertain if there was any truth in the publication, a MIRROR reporter called upon Judge Barrett, showed him a copy of the World containing the article in question, and asked if he attributed the financial failure of the play to the actors who interpreted it. The Judge thought a moment, and then replied as follows:

"I have not seen the article before or heard anything about the reports it alludes to. I can only speak of my own position in the matter, and of the circumstances attending the production, with which I was personally concerned."

"Mr. Wallack read my play, commended it in every way, and agreed to produce it. It was his belief that the piece would run at least fifty nights in this city. As soon as the manuscript was placed in his hands I gave very little more thought about it. Two rehearsals I attended by request. The first took place on the day preceding the first performance. The second was on the day of the production. I was not invited to participate at any other time, although I expressed the wish through a friend, before the parts were handed out, that I might be allowed to read the play to the company in order that they should receive the ideas of the characters I had created, and su-

other explanations as are usual under such circumstances. This request was politely but firmly declined on the plea that rehearsals would occupy all the time left to the actors before the first night."

"Had I been consulted as to the date of the production it would have been deferred until the beginning of January. In that case I could have spent my holiday vacation assisting at the rehearsals. But this was not Mr. Wallack's wish. At the rehearsal on the 6th of December I was very much disappointed. The scenery and lights were good, but the actors were in their everyday clothes. I really could not recognize the play as my own. I sat beside Mr. Wallack, who himself instructed his artists in the stage positions, etc."

"Several of the company had not the least idea of the characters they were trying to represent. The points were lost, especially in one case. The gentleman playing the Wall street broker [Mr. Glenay] did not attempt in any way to give his lines in the manner necessary to express their meaning, and once or twice he distorted them so that the whole scene was lost. I intended that the taldom at the close of the third act should be very strong. When the villain, having laid promise the wife, rushes to the door to obtain his child, Madame Ponisi, who played a motherly protectress, anticipated the natural surprise of the audience by coming on the scene. My intention was that she should remain screened by the door until the husband opened it to approach the child. When I ventured to ask permission of Mr. Wallack to interfere and rectify this error he replied politely that, 'Having been a manager for many years he felt confident to direct the production himself, and requested me to leave the matter to himself and his artists.'

"After this I took no more interest in the matter, and except on the occasion of the first rehearsal, which was, I own, much better than the first, I have only been to the theatre to see the performance on opening night, and for the last time on Friday, the 15th. I made up my mind on the latter date that I would never go again. The performance was splendid in the extreme. There seemed to be no error—no go. The artists were cold and stiff. Miss Coghlan was singing very prettily from a bad cold. That might account for her failure. The others walked through their parts with the utmost indifference. Even Mr. Lyster seemed to be out of sorts. Mr. O'Connell, too, had been embarrassed by the perfectly pointed nature of some of his lines, and he rather made up the parts. Every one who is supposed to have played a serious character in the past twenty years ago drawing and acting the traditional 'frowny frowny.' At first I felt that the little audience (which was not a very large one) of the house of the first night, and the weather without, was the ruin of the play. But it is past now. The fate of the affair was insignificant preparation, want of a proper understanding of the characters by the actors; the unfavorable time of production, and the short space of time allotted for preparation."

"Therefore, I say that my play, An American Wife, as I wrote and conceived it, has never been presented to the American public. Mr. Wallack's interpretation of it may have seen the light, but certainly not mine."

"Now, I don't venture to say that the piece would have been any more successful in case I had been consulted, or my desire to participate in the production of my own piece had been granted. It may be that a better piece would be better illustrated and better rendered by Mr. Wallack's actors. I am inexperienced and they are trained; but the fact remains that my play, as I intended and desired it to be represented, has not even been shadowed to the public. I do not wish to convey the impression that I was excluded or that any personal discourtesy was shown me. On the contrary, our relations have been perfectly courteous. Mr. Wallack has written me a letter, which in announcing the withdrawal of An American Wife, says it is the best American play he has seen, reiterating the good opinion he originally expressed, and speaking in a very kind and encouraging spirit, even suggesting that I might be useful in a similar direction in future. In response I asserted that my career as a playwright is at an end. The piece was the result of a Summer's amusement, entirely foreign to the serious work of my life; and I shall in future look back upon it as an unprecedented and highly exceptional event in my career. I am entirely satisfied with the outcome, and content to let the matter rest where it is, without the slightest feeling against any one. On the contrary, I am gratified with the esteem and kindness shown to what my friends are pleased to call a little piece of eccentricity. I requested Mr. Wallack to thank all the artists for their efforts on my behalf."

"Then," said the reporter, "you do not think of attempting dramatic composition again?"

"No, I am entirely out of the dramatic field. I wrote one play, An American Wife, which, as I fashioned and intended it, has not yet been seen by the New York public."

Harry Edwards, the acting stage manager of Wallack's, when shown the article in the World, said:

"I have already seen the article, but deny most emphatically that any wilful neglect can be laid at the door of the management. It is absurd, and every effort possible was made to ensure a success. I think the play was a very fine one, and the artists endeavored to the best of their ability to do it justice."

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TELEGRAPHIC NEWS.

A Run of Tragedy.

(BY TELEGRAPH TO THE MIRROR.)

ROCHESTER, N. Y., Jan. 1.—The tragedy of the day, as the Grand, presenting the story of the life of the late President, was the most successful of the season. The engagement promises to be very successful, both artistically and financially. The house is generally popular in the Western City, and need not fear that his death will be unappreciated.

Boston, where and Co.'s Minerva opened the Academy 31st and on New Year's afternoon and evening. The programme was a good one and was most handsomely received.

Good for Clark.

(BY TELEGRAPH TO THE MIRROR.)

ST. LOUIS, Jan. 2.—With Lights of London, Her Attraction, McHenry's Influence and the body's Claim to opposition, Robert Clark, the largest opening there has on Monday night.

Haltley Chase.

(BY TELEGRAPH TO THE MIRROR.)

HAMILTON, Ont., Jan. 2.—Miss Goss, the grand treasure of the New York Opera company, was made the recipient of a very handsome Christmas remembrance in the shape of a gold watch-chain and a gold ring by the members of the company. The ring is especially valued, and goes to show that there is very popular with his company. Furthermore, he is so good of late that the management are to make such number of the company's people of one week's salary.

Success of In The South.

(BY TELEGRAPH TO THE MIRROR.)

WASHINGTON, Jan. 2.—After Christmas night the business of In the South played most surprisingly, and the highest success was attained every night during the remainder of the week. The second week was opened with 31 under most auspicious circumstances in a fine audience. A higher compliment could not be given a play by company than to have it in the hands by the citizens of Washington in crowding the theatre to see it after Christmas. It is a rare thing that any dramatic production can pull one people on Christmas week.

Bartley and Fay's business for the week was, in fact, better, than the week before. Bartley's first night was a perfect success. Monday night. It may prove a great success, but I can say nothing in it to look upon as a success that it will. The "people" may have short engagements, but if the managers force extended playing of any one actor on "Bartley," he will need to be "well looked after." Manager J. Louis Ford is not yet out of his post. He is improving, however, and will no doubt before long be able to return to the duties of his position.

Bartley has a Good Time.

(BY TELEGRAPH TO THE MIRROR.)

ALBANY, Jan. 2.—The White Star was presented at Lehigh Monday and Christmas matinee and opening to large houses. Bartley Campbell acted to-day, and our friend Mr. Windsor last night after the performance, and presented with a beautiful gold-headed cane by members of the White Star company.

Another Theatre Burned.

(BY TELEGRAPH TO THE MIRROR.)

BINGHAMTON, N. Y., Jan. 2.—The Amphitheatre of Music was totally destroyed by fire this morning.

An Apology from Uncle Jack.

(BY TELEGRAPH TO THE MIRROR.)

BUFFALO, Jan. 2.—Amateurs were but lightly attended New Year's Eve. Dan Thompson's opening at the Academy was light. The star himself is suffering from rheumatism and could not display his usual agility. He apologized to the audience for some excuses.

New York After Dark (a nightman), at Wall's, drew a gallery audience. Handkerchief and Jennings, at the Adelphi, had just about a full house. New Year's matinee and evening performances were all well attended.

A Happy Disappointment.

(BY TELEGRAPH TO THE MIRROR.)

FALL RIVER, Mass., Jan. 2.—Manager Holt, of the Opera House, who was reported to have absconded, put in an appearance Monday morning, and announced that he would pay all bills. The company returned to New York Sunday night, having received part of their salaries.

The Gray-Stephen combination opened at the Academy of Music for a week in Roughing It, a very poor house. The Roughing will very probably be kept up until the end of the week.

"Arizona John" Resumes.

(BY TELEGRAPH TO THE MIRROR.)

PHILADELPHIA, Dec. 31.—Buffalo Bill turned hundreds away to-night. Had the largest house in the city, looking again strong attractions. His opening the town talk. This is facts for money or marbles.

JOHN M. BURKE.

THE MIRROR staff were entertained at dinner on New Year's night by the Editor. Speeches, recitations, speeches and year-opening songs, longed the meeting until early in the morning by the way, beginning on the 11th inst. staff and their friends will dine together merrily on the fourth Friday of each month.

Supernatural Zeal.
It is a matter for the de-

...the ministers talk about the stage they generally go on by saying that they never saw a play, which means

When it is remembered that these honest and sensible words were spoken in a country which is the stronghold of orthodoxy, their gravity and force will be fully comprehended.

is to make the beautiful
the entire collection available

The Kentucky combination closed Sunday week in Newport, Pa. The contest was all in town, with the exception of Fight Huntington and his wife, who were in

inde, the greatest men, the

"The prophets, when we started out, gave

ident that the voices of t

the press and public endorsed the play heartily; but our printing was bad and our dates were not good, and business consequently an-

reading a letter sent rec

the principal parts. We found it hard to get good time and our route was very irregular. The company hung together like bricks. You see, we were actors ourselves, and they de-

temptation of reproducing a

"I shall do nothing the rest of the season. Next Fall I hope to sally forth again with

"Can a man take fire in his b

"Our best receipts were in Detroit and Cin-

his motive; now for his argument
ermit. I will take every importa

as been wricked. The same complaint I heard elsewhere on the road. This may be a good season for established attractions, but the new enterprises and small fry are having a rough time."

ently, and challenge Mr. Winchester to prove that the world is

Frank Farrell has become a dramatic evangelist. His self-appointed mission is the spreading of truth among the clergy. In doing this, Mr. Farrell, of course, has an even

leat's church: a lot of foul s
ncean and filthy pigs. The

On arriving in a town of sufficient importance Mr. Farrell begins his missionary labors by mailing a post tract to the pastor of the

ened brain. Regarding the
which you say is so vile, let me say

The Madison Square Theatre, of New York, presents its compliments, and respectfully solicits the pleasure of your attendance upon the presentation in this city of its new domestic play, *Young Mrs. Winthrop*, which has been denominated by the clergy *A Sermon from the Stage*. It is a simple lesson of love and domestic duty, clean in tone and elevating throughout. You may be

When you define the courage
as you prove yourself a man to
respectable community.

Trusting your engagements are of a nature that will permit you to accept the invitation, I am, my dear Sir, very respectfully yours,

FRANK FARRELL,
Business Manager Madison Square Theatre Co.

Now, regarding the second,

er and the type of letter is that much attracted by pious young ladies who devote their time to embroidering golden texts on satin book-marks and pulpit-cloths for their favorite spiritual mentors. It exhales an atmosphere

the thought that some of its was more like the Pharisee than the

We can imagine the recipient of Mr. Farrell's tract retiring to the solitude of his study to ponder over its contents. We can see him

the pot never became whiter than milk. The water in

the perusal. He puts on his gold-rimmed spectacles, closes the door against intrusion, and then commences the examination. "Young Mrs. Winthrop—pure domestic slave—slave—

is had in the subjoined re-

ing—nothing to offend the most sensitive religious nature." This is capital. It's true he has warned his flock against the Stage, the Drama and the Theatre on three separate occasions when subjects were open. But the

...that it is very possible that b

about the stage, and it does distinctly say that Young Mrs. Winthrop is a play—which is not a drama. As for the theatre—well, the Madison Square is conducted by a clergyman, and is

...and nothing in my local or
hands a condemnation for that w
occident diversion, and often to t

But if the divine has any misgivings they are dissipated by the enclosure of two reserved seats. No money is asked for them; they are to be paid for by an opinion—and

aries and William Charles Mac-

play that has already been pronounced "a sermon from the stage" is so urgently requested; but the good man is new to the advertising rackets of the festive travelling manager, and

a characteristic by which there
is impoverishing ourselves, and
others, I trust in Manchester.

At all events, he goes to see Young Mrs.

atomizers, and have hurried to the stage to carry comforts and be-

delicately delighted that he immediately sits down and writes a letter to Mr. Farrell, thank-

ing him for his courtesy, commending the play in the most emphatic manner, and paying for the two reserved seats in the most generous style that the English language will permit.

It reads as well in the newspapers the next day as if Mr. Farrell had planned it for that purpose.

Thus far the missionary work has met with the most gratifying success. It spreads the light of the Madison Square among a benighted class; it teaches the truths of Young Mrs. Winslow in an unambiguously profitable manner. The great virtue of Mr. Farrell's evangelism is that it costs very little to carry it on, and the seed that is sown returns a bountiful harvest which can be gathered in any town where the company stops long enough to permit the working of the racket.

London News and Gossip.

LONDON, Dec. 12.

I have just been to see La Vie at the Avenue. Camille D'Arville and Arthur Roberts save the piece. The former lady scores two grand successes in the "Tyrol" and "Gavotte," which latter is by Cribulka, and is a gem. Lillian La Rue, who plays the Baron's daughter, has no beauty and less voice. Arthur Roberts was formerly a music hall favorite, but the temperature of his songs was a trifle too warm for even those temples of amusement. So he was banished from the boards of the Pavilion, Royal and Oxford, and has since figured in pantomime, and at last settled in La Vie.

The Compton Comedy company are reviving old English comedy at the Strand Theatre. Wild Oats is one of the best pieces in their repertoire, and Jack Rover ("a poor player" quotation) is capably acted by Edward Compton. Virginia Bateman (Mrs. Edward Compton) is the dearest, sweetest Quaker Lady Amaranth imaginable, and makes you fall in love with her at once. She is an excellent actress, and plays her roles without the least bit of self-consciousness or affectation. The Ephraim Smooth of Mr. Valentine is a perfect portrait of a cringing hypocrite, and his "Yea, verily" causes a roar from stall to gallery. The other actors are not particularly good—in fact John Burton, who plays Harry Thunder, is a perfect stick. If a company consisting of Mr. and Mrs. Compton and Mr. Valentine would go over to America and join forces with Joseph Jefferson and Mrs. John Drew, they might give old English comedy as it has never been given in America. What a fine cast it would be!

The past few weeks have been marked by two deaths in the operatic fraternity. A few Saturdays ago Signor Alessandro Giuliano Susini left his home for his home on the Lambeth Road. The following Tuesday Mme. Susini sent me a note saying that on the same Saturday he was knocked down by a cab on Westminster Bridge and had received a scalp wound, but that it was nothing serious. The following Tuesday she wrote me saying he was dead. Erysipelas had set in and taken away one of the greatest basses the world has ever known. He sang in every opera house of note in America, with every artist of the last half century. He was an artist and a conscientious heart, and possessed a noble, generous heart. He leaves a sorrowing wife and two little daughters, who are not yet old enough to realize their loss.

The other death was that of Mario, who died on Tuesday, the 11th, in Italy. What a host of celebrities have gone during the past year. Wagner, Flotow, the two I have just mentioned, several others and Gustave Doré. I have had a cold and feel rather shaky for fear I may be called next; for after Doré comes me—see?

Lotta will appear at the Opera Comique on the 22d inst., under Harry Jackson, Sr.'s management. She will give her usual repertoire of Bob, Musette, Little Detective, La Cigale, etc. Minnie Palmer opens at the Strand on the 14th of January. Minnie seems to like this town. A few days ago I was looking over the register at the American Exchange and I saw Miss Palmer's name, "present address," and in the "left when" column the words "Never, I hope" in the fair Minnie's chirography. Some one had read this and added in pencil, "Why not, pray?"

By the time that this reaches you you will be fairly in for Christmas, and the pantomimes will have begun here. Red Riding Hood is going to meet the wolf at Her Majesty's; but let us hope that Mr. F. C. Leader will coin so much from it as to keep the wolf from his door for many a year to come. The Prince will find Cinderella in the person of Kate Vaughn at old Drury, and we know that will be a success. A Drury Lane pantomime is one of the sights of London. When I came here last January my friends said: "See the Tower, Mme. Tussaud's, Westminster Abbey, St. Paul's and the Drury Lane pantomime." I did so, and I shall repeat that operation this January as faithfully as the pilgrim crawls to Mecca.

Presentation to Harry Miner.

After the curtain went down the first act of The Bunch of Keys, last Thursday night at the People's, it was immediately raised again and the members of the company retained their positions on the stage, while Charles Bowser, who plays the part of Snaggs, advanced to the foot lights and said:

LADIES AND GENTLEMEN: I would respectfully ask your consideration for a few moments on behalf of the employees and attaches of this theatre, that they may publicly express their appreciation of their employer, Mr. Harry Miner. [Applause]. Mr. Miner has prospered among the people of the East side, and to the people of the East side he has given this beautiful temple of art, which will compare favorably with any erected in this great city. [Applause]. Where liberal patronage has been so liberally responded to, it is but reasonable to suppose that you will be in sympathy with any act of courtesy extended to the man who has made himself so deservedly popular among you.

Turning to the box in which Manager Miner was seated with Manager Sanger and a number of friends, Mr. Bowser continued:

Mr. Miner, the employees and attaches of this theatre, wishing to express their great regard for you, have selected this, the one hundredth night of the opening of the People's Theatre, as a fitting occasion upon which to present you with a token of their esteem. As a local representative, they have put the case in my hands—

this is the case—[Applause]. It contains an image of the Bunch of Keys, No. 10 of the Boulevard of the Stars, of which you are so active and worthy a member. They have thought a symbol of that beautiful and beautiful order an appropriate offering to the man whose kindly heart and generous charity has made his name beloved among his people. They ask that you may accept it, together with their cordial and hearty wish that your future may be as bright and prosperous as your past.

After the applause had subsided Mr. Miner arose, and, amid cheers which rendered his words nearly inaudible, returned thanks in a few appropriate remarks.

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THE HIT.

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XXVI

San Francisco in 1883 was very different from San Francisco in 1881—much smaller, of course, but more metropolitan and self-contained. There was no railway across the continent in those days. The traveler had the choice of four routes by which to reach the Golden Gate. First, the weary journey across the plains and through the canyons and defiles of the Rocky Mountains, liable to starvation and certain of hardship; in danger of Indians, who then roamed strong and were warlike, very different from the poor begging devils that now haunt the stations of the Union and Central Pacific like Gypsies in Europe—mendicants, not warriors, all their furs and feathers vanished, and nothing left but a trowny blanket, with its inhabitants, on their bodies, and a patch of red ochre on their cheeks. Second, the all-round voyage by Cape Horn—a matter of months of discomfort and loss of time, to say nothing of the chances of being smashed in the ice or wreckage on the iron-bound coast of Terra del Fuego. Third, the trip by steamer to Panama, the passage across that railroad of which it was said that the bodies of the navvies and coolies who died during its construction would, if laid side by side, have made sleepers over the whole line, the imminent risk of Panama fever and the miseries of crowded steamers and land victims; and fourth, the Nicaraguan route, in which all these dangers and discomforts were exaggerated.

From this it will be seen that it took both courage and enterprise to travel to California in those days, far different from the present, when you take comfortable lodgings in a luxurious parlor on wheels, with a snug sleeping-berth attached, and are whirled along at thirty or forty miles an hour, and well-fed all the way. The population of San Francisco then was mainly composed of men in the prime and vigor of life. Men from all parts of the world who came to California to make their piles. Men very often educated and world-wise. Men from New York, men from Boston, men from Philadelphia, men from New Orleans, men from London, Paris and St. Petersburg. Men who had heard everything, seen everything, and done everything. Who made their money freely and spent it liberally; who were equally ready for a drink or a fight; to whose hands the pistol was as familiar as the champagne bottle, were at home in a fashionable drawing-room or a faro saloon.

The distance and difficulty prevented that avalanche of shows that has of late years afflicted the Golden City, and those that did venture to surmount the dangers of the path speedily found out that nothing short of excellence would go down with the cosmopolitan denizens of San Francisco, and the inferior ones were fain to betake themselves to a nomadic life among the mountain mining camps, or to subside into waiters at the "What Cheer House," or performers in the variety "dives," in which the fun was "fast and furious," and not under much restraint of law or custom.

The principal theatres were Maguire's Opera House, on Washington street, between Montgomery and Kearny streets; the Metropolitan theatre, on King street, between Washington and Jackson streets, and the American Theatre on Sansome street. Of these the Opera House was the only one constantly open. Maguire, the pioneer manager of the Pacific Coast, was a man of wonderful energy and pluck. Shrewd, and of great natural gifts of appreciation and foresight, but utterly ignorant of the merest rudiments of learning. The three R's were inscrutable mysteries to him, and he was therefore dependant on others for his knowledge of all things that did not occur under his very nose.

At the time I write of, he had the good fortune to possess in his wife a woman of brains, and with at least sufficient education to read written hand, and, while she lived and kept her mind clear, for, alas, in her latter days it was frequently clouded, Maguire had a safe and honest counsellor, and therefore prospered exceedingly. In after years, when he was forced to depend upon strangers, the poor man was robbed and hoodwinked consumedly, but of that anon. In addition to his theatre Maguire ran a public house, called "The Snug," in which most of the political jabs were put up, and a faro bank existed upon the second floor, the gains of which went for the balance of the losses of the theatre. Maguire was a tall, handsome man, with jet black hair and moustache, pleasant manners when in good humor, and a freedom from the rules of grammar that made his discourse original and striking. Aware of his deficiencies in education, he was always on the lookout to catch up any stray phrase or smart saying, which he would ruminate over and bring forth again. Sometimes in such stranger guise that the first utterer would not recognize it. For instance:

The Hank Exchange, on the corner of Washington and Kearney streets—then kept by Torrens, the stage carpenter of San Francisco—was the meeting place of all the notabilities of the town, and here a merry party were drinking champagne, cracking jokes and swapping lies one evening, in the midst of whom was Tom Maguire in all his glory. A fresh bottle being opened one of the party tasted the wine, smacked his lips and exclaimed, "Nectar for the Gods!" Tom heard and admired; he treasured the exclamation up, turned it over in his mind, and some evenings afterwards, when the same party were assembled, he called for a whole basket of champagne, and holding the foaming beaker up to the light exclaimed triumphantly, with the air of one who says a really good thing, "A Neck to the Gods!" [A fine old specimen of the chestnut. ED. MIRROR.]

That was the sort of man he was. On the opposite corner dwelt a man, or rather the remains of a man, called Bingham, who had been shot and cut everywhere that a man could be shot and cut and yet live. He kept a cigar stand, and over his booth was a large shingle with the inscription, "No shooting allowed on this corner without the permission of E. Bingham." Gambling was perfectly open, and every one knows every one else, so that a more free-

and easy, happy-go-lucky place did not exist on the face of the globe than the San Francisco of those men "long gone" (as we say in the classics). The spirit of greed and grasping has possessed the land. Its high places have fallen into the hands of soldiers. Its streaming wealth is absorbed by an oligarchy the like of which has not been seen since the supremacy of Venice and her Council of Ten. The curse of Irish ascendancy has fallen upon her. Her banks and her railroads are in the hands of a people that, trodden into the mud in its own boggish country, ground beneath the heel of a superior race, until driven to take refuge on a more hospitable shore, has developed a narrowness of spirit and a meanness of action widely different from the "devil may care" character given by story-tellers and playwrights, and which has always been a hindrance and stay to progress and enlightenment wherever it has gained a footing. We could give a long list of the "present proprietors" of San Francisco, for truly the chief men there are peasants—and log-rollers also—but the space is lacking. The look of generations of them, the son of Noah, would be trifling to the list of Celts who have shaken off the mould of their native bogs and dug gold and silver in place of turf, and who, having got money, stuck to it with a greed unequalled by the verriest Jew that ever haunted Petticoat Lane or Chatham street.

(To be continued.)

Professional Doings.

—There are quite a number of good actors and actresses in the city at present and engaged.

—The Casino people promise that the forthcoming production of *The Merry War* will surpass all previous representations in this city.

—Henry Hoyt is painting some handsome scenery for the pieces that Langtry will do during her engagement at the Fifth Avenue.

—Claudian, the American right to which has been secured by Henry French, seems to have made a hit in London. The scenic sensation is the representation of an earthquake.

—The Square presents a "left" appearance on cold days. When the mercury is low the habitués creep away—Heaven knows where. When the sun shines they thaw out and resume their favorite positions.

—The sleeping-cars on the New York, West Shore and Buffalo Railway are extremely luxurious. Among other attractions, they are lighted by electricity and have electric bells running from each section to the porter's quarters. The light is so good that the passengers can read without difficulty. The cars are of Pullman's build, but they exceed in elegance and comfort previous effort in this direction.

—Elbridge T. Gerry, President of the S. P. C. C., asks us to publish the following notice: "A reward will be paid by the New York Society for the Prevention of Cruelty to Children for reliable information leading to the conviction of any persons unlawfully training and educating young children as rope or wire walkers, or as gymnasts, contortionists, riders or acrobats, or in the like performances dangerous to life and limb; or of any persons indenturing or selling children for any such training or purpose."

How to Get Even.

As we all know that Christmas week is a bad one for the show business, Mr. F. C. Bryant, of the Bryant, Hoey and Evans combination, knew of no better way to get even than to buy some diamonds while in St. Louis so, of course, called on J. Drukker, the most noted diamond dealer known to the profession in this country. Mr. Bryant is a good one, and now wears a beautiful gem, as good as himself, which cost him five hundred dollars. We wish him well to wear it. Mr. Sig. Tompoul, musical director for the Devil's Auction company, wanted a Christmas gift, and now wears on his little finger a sparkling gem which he bought from the great Drukker for four hundred dollars, and it looks well when he swings the baton. The Mirror is glad to hear of and wishes Drukker a happy New Year and success—*Cont.*

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RICHARD III.

SUPPORTED BY A COMPANY OF

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Each member being a thorough and scholarly

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"I'll plant Plantagenet. Root him up who dares."

GREAT PLAY!
SPLENDID COMPANY!
POWERFUL STAR!

RICHARD III.

OR,

The Battle of Bosworth Field.

Shakespeare's Masterpiece!
Foote's Masterpiece!

The most thrilling play. The youngest and most powerful actor now before the public. A hundred people on the stage.

SYNOPSIS.

ACT I.

The Murder in the Tower.

"Now is the Winter of our discontent."
"I do love thee so that I will shortly send thy soul Heaven."
"This restless world's but Hell."

Murder of King Henry.

"Down, down to Hell, and say I, Richard, sent thee."

ACT II.

The Wooing of Lady Anne.

"I can smile and murder while I smile."
"Divine perfection of a woman."
"To undertake the death of all the world, that I might live one hour on that soft bosom."
"Was ever woman in this humor won? Was ever woman in this humor won?"
"I'll marry her, but I'll not keep her long."

ACT III.

The Coronation.

"Why don't she die?"
"I'd have you tell the world I date upon you."
"The meddling world will call that murder."
"Long live Richard, England's royal King!"

ACT IV.

The Throne at Last.

"Stand all apart."
"I'd have the bastards dead."
"Rumor it abroad that Anne, my wife, is sick and like to die."
"Thou troublest me. I'm not in the giving vein."
"My Liege, the Duke of Buckingham is taken."
"OYE WITH HIS HEAD! SO MUCH FOR BUCKINGHAM!"

GRAND TABLEAUX.

ACT V.

Bosworth Field.

"Here will I lie tonight, but where to-morrow?"
The Victims.
"Think of the wrongs of wretched Anne, thy wife. Despair and die."
"Give me another horse. Bind up my wounds."
"Have mercy, JESUS."
"Conscience, avaunt! Richard's himself again!"
"Join bravely! Let's to it pell-mell!"
"If not to Heaven, then hand in hand to Hell."
"A horse! A horse! My kingdom for a horse!"
DEATH OF KING RICHARD III.

GRAND BATTLE TABLEAUX.

Gorgeous Costumes from the establishment of A. J. COLE & CO., Costumers of the Cincinnati Dramatic Festival.

Soul-Stirring Tableaux!

Brilliant Scenic Effects!

Waits between the acts reduced to two minutes.

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